

TWELFTH NIGHT

NIGHT MOVES 20

Flat 1
35 Russell Street
READING
Berkshire
RG1 7XD

Dear

Mark

Firstly we would like to thank all of you who came to see us on our tour (or should we say your tour), your support throughout has been magnificent. Some of the venues were on a rather grand scale, and filling them was rather difficult, but nevertheless - we had fun playing them. From the letters that some of you have written you seemed to enjoy the shows as much as we did.

We'd also like to express our thanks to all those people who made it possible and particularly to our road crew; Robin, Simon, Tony, Greg, Neal, Bob and Chris - and also to the SHY boys with whom we had a lot of fun and to whom we wish much success in the future!

We have included in this Night Moves some press reviews of the tour - we hope you enjoy them - it seems they did (makes a pleasant change). We've included a report on the gig in Germany as a separate item as it was a story in its own right.



SECRET MARQUEE GIGS!

Psst: What is January 6th!

Answer: Epiphany? No it's

For the first time ever we are going to do a gig on our "birthday" - in fact since none of us can accurately count the twelve days of Christmas, we are going to do two! The gigs are at the Marquee Club in London and are our way of saying 'thank you' to you all for all your support over the past year (or two!) We will hopefully be debuting some brand new material as well as playing a selection of our golden oldies!

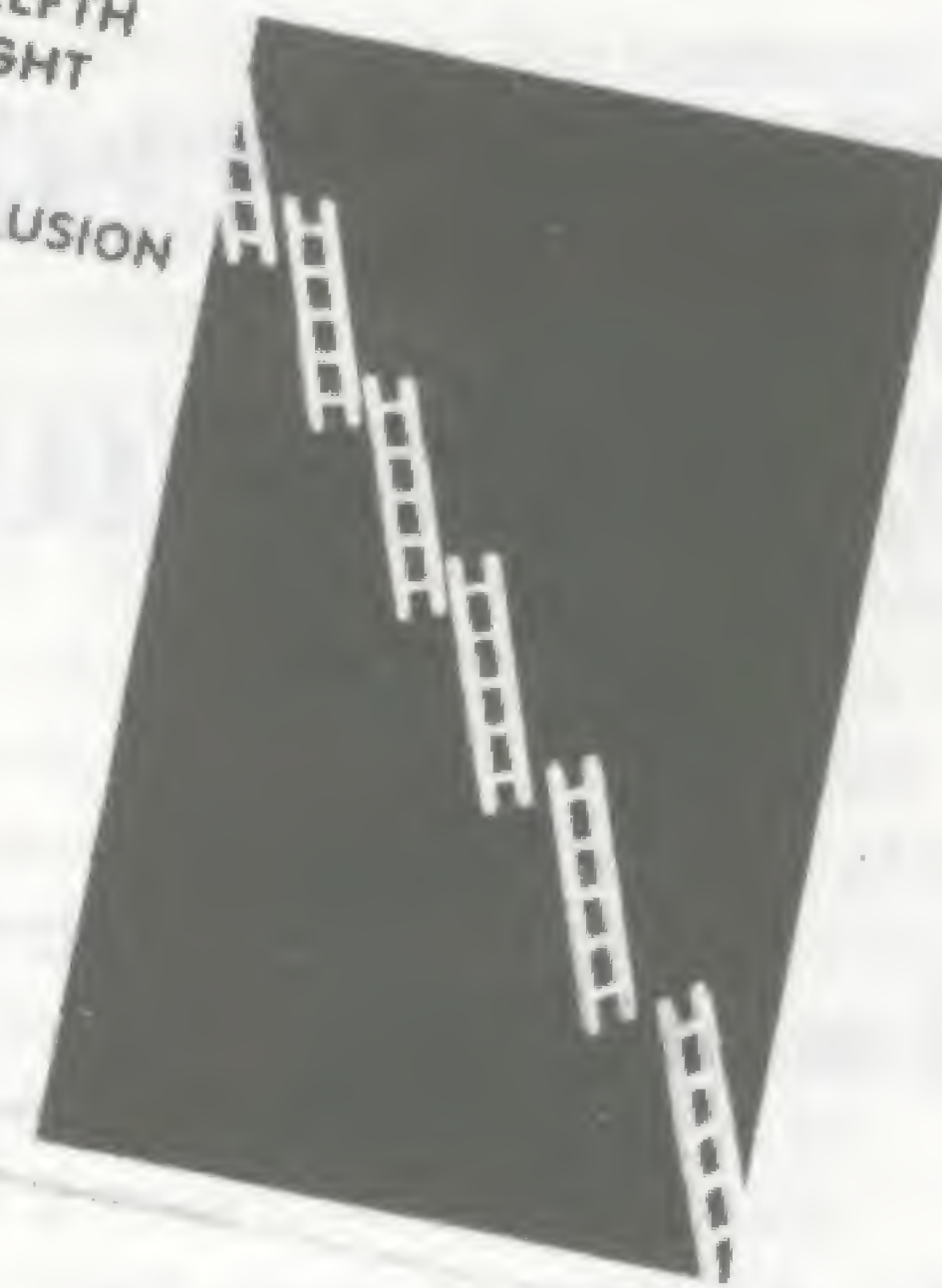
Tickets for these shows are available only through Night Moves as we want to ensure that you ~~you~~ can all get tickets - after all this is what fan clubs are for isn't it?

The dates are Saturday January 5th and Sunday January 6th

and the ticket price is £3.50 (bring your own funny hat!).

Please make cheques/PO's to Twelfth Night Music Ltd and don't forget to say which date you'd prefer - please include a S.A.E.

TWELFTH
NIGHT
ART & ILLUSION



TWELFTH NIGHT 'Art And Illusion' (Music For Nations mini-lp MFN- 36)****

IT'S DIFFICULT to retain enthusiasm in listening to, or writing about, a group one has tirelessly campaigned for over a period of 18 months. The notorious backlash syndrome usually follows.

But Twelfth Night make it possible because they *change*. They realise it's all an illusion anyway, and waiting for your audience to tire of the same old tricks is just not musicianly/magicianly.

So 'Art And Illusion' contains no 20 minute 'Sequences'. So stylistic showmanship is concentrated on an instrumental 'C.R.A.B.'. And while this track still recalls roots of 70s rock surrealism, it's only saying 'yesterday', emphatically pronounced 'tomorrow'.

They still straddle from clean washes of synth and minimal drum machine ('First New Day') to full-blown rock fireworks ('Counterpoint' or 'Kings And Queens'). The *identity* is there alright, supplied by Andy Revell and Clive Mitten's distinctive guitar salvos, or the emerging Andy Sears' prizewinning vocal performance. In fact the *identity's* the problem, as truly individual new rock bands always require a hard sell to gain acceptance.


Twelfth Night continue to couple cynicism and acid questioning with hot hooklines, at a time when the prevalent demand is more than ever for flippancy/accessibility not philosophy. The anti-bureaucracy thread spun by ex-member Geoff Mann's 'Art And Illusion' lyric runs throughout the otherwise freshly-penned album, though sacrificing clarity, as I read it, for catchiness.

Nevertheless, Twelfth Night's self-appointed crusade to popularise thinking issues is underpinned and overshadowed by the overall quality of their ideas. The art is polished. The illusion is convincing. The future is waiting.

PHIL BELL

TWELFTH NIGHT – OFFICIAL MERCHANDISE

"ART AND ILLUSION"

	Quantity				Price	Total
Enamel Badge –  shaped					1.50	
Tin Badge – square					50p	
Tour Programme					1.50	
	S	M	L	XL		
White "T"-Shirt					5.00	
White Sleeveless Shirt					5.00	
Blue "T"-Shirt					5.00	
Special Tour Package of T-shirt, Programme & 2 Badges					7.50	
Black Sweatshirt (embroidered)					10.00	
Grey Sweatshirt (embroidered)					10.00	
Total						



Available direct from us at Flat 1, 35 Russell Street, Reading, Berkshire, RG1 7XD. Please make cheques/PO's payable to Twelfth Night Music Ltd.
Please note: with "T"-shirts and Sweatshirts an alternative colour/style will be sent if out of stock. All prices include postage and packing and V.A.T. (for overseas customers please add 10% to the total value of the order to cover extra postage)



	Quantity				Price	Total
"Live and Let Live" Poster (inside LP cover - COLOUR)					1.00	
Dominion Poster (20th July 1984 – B&W)					1.00	
"Live and Let Live" Badge (Black on White or White on Black)					50p	
Fact and Fiction LP					4.50	
Fact and Fiction Cassette & Lyric Sheet					4.00	
Live at the Target LP					3.50	
Live at the Target Photo (B&W)					30p	
* Twelfth Night "T"-Shirts White	S	M	L	XL	4.00	
* Twelfth Night "T"-Shirts Blue					4.00	
* Live and Let Live Sweatshirts Grey/Black					8.00	
also Live and Let Live L.P.					4.50	
"Smiling At Grief" – Demo Tape + Lyric Sheet					3.00	
"Early Material" – (with female vocalist) Tape					3.00	

* Caricature Design (Front) Band names (Back).

TWELFTH Night returned in triumph to Reading on Tuesday night (writes Eric Jackson).

The local band played to the converted at the Hexagon on the second leg of their first big headlining tour and had the audience eating out of their hands from the word go.

Not that every member of the mainstream rock band didn't have to work hard to keep that interest alive, and none grafted more than lead singer Andy Sears.

With his sense of the theatrical and powerful voice, he ideally complemented the expansive music of the other four lads, Rick Battersby, Brian Devoil, Clive Mitten and Andy Revell.

Together they more than lived up to their opinion of themselves... that they are strongly influenced by earlier Genesis stuff but with a more contemporary edge.

However, there still remained the dry ice and satin shirts to please those who hold history in affection.

The only thing that really spoilt it for me were the pointless ramblings of bassist Clive Mitten, who although among friends, overdid it a bit with the chat between songs.

But for all that Twelfth Night were good, and if you don't believe me check out their new mini album *Art and Illusion* which provided the hub of Tuesday's set.

★ ★ ★

LOCAL TOUR REVIEWS

Should any of you come across reviews of our tour/album in your local papers, could you please send us a copy. It's very useful and interesting to know what reactions are. Similarly we are always interested in hearing of plays on local radio etc, etc. Keep in touch!!

TWELFTH NIGHT Pavilion, Hemel Hempstead

MY MY, RCA have got their mitts around a tidy little package. Shy (not to be confused with an outfit of the same name who lurked around a couple of years ago) are red hot property.

Their singer (great voice—shame about the accent) was suffering from flu, but even the shortened set packed a real punch showing off the kind of slick and pokey sound that so many bands dream about.

First class songwriting ability portrayed Yank finesse without the loss of British balls, and the lead guitar work in particular was refreshingly original.

It is rumoured that Tony

Platt (Gary Moore's latest co-producer) may be lavished upon them to produce their forthcoming single and album, both to be released in the new year.

A very tasty little act definitely not to be missed.

I have to admit that I'm as guilty as most for dismissing progressive rock as dated and boring, and after witnessing such a hot little support combo the prospect of staying awake through Twelfth Night's set was decidedly gloomy.

Although the new album '*Art And Illusion*' had charted nationally at number 88 after two days on sale, Hemel Hempstead it appeared was by no means the chosen place for the cult masses to flock to.

Nevertheless the disappointing turn out were

treated to a colourful and vibrant performance, with mime and theatrics courtesy of frontman Andy Sears and bass player Clive Mitten adding a rather arty touch to the show.

Snappy new material clearly outshone the fussy older tracks. '*First New Day*' (mainly keyboard) was exceptional as was the title track and encore number '*Art And Illusion*'.

Teething troubles with new equipment caused a few problems on stage and consequently the star of the show became a roadie who periodically sauntered the length of the stage.

By no means am I a convert, but I've got to confess that Twelfth Night proved to be much more entertaining than expected.

MARY ANNE HOBBS

Twelfth Night wow the fans



SHY'S TONY MILLS: this man has strides-wetting vocal capabilities

Pic Pete Cronin

READING
EVENING
POST OCT 20th
1984

THE CEILING SPEARS

I am the ceiling, you are the floor above me,
Rising into real
I am deceiving, you are the honesty
I pray that I could feel
I am confusion, you are the thought
That heals, clarity of vision
I am delusions, you are the target struck,
A shot of pure precision
And how I love you

Some may say it's all unreal
That's not the way I feel
My heartbeat dance and play
Nothing more to say . . .

How well you know me, how much you show me
As you lead me to my goal
Ferry man row me, across deep waters to the
Calm side of my soul
Where we can beachcombe

Chorus

Trace the feeling back to source
Adopt a different kind of course
The change of heart, another place to start
Secret steps are in your dance
The offer of a second chance

The site renewed, a clearer point of view
No longer need a careful plan
No longer be the also-ran
I layed my life down and I picked it up again

Freedom, along the way, I sing celebration
I sing for the new day
Freedom, now I know, so long as we're
Together there's nowhere that we cannot go

I called your name no words remained – enter!

I am delivered, I am a baby born into your
Sacred peace
I was a prisoner, you were the key that
Opened locks for my release
And Christ I love you

Chorus x 2

and = SEQUENCES =

And it seems my time has passed
Before me until now,
In sequences of moments;
And now I see this poster.
They seem to need me anyway,
I'll take the shilling, sign.
I'll make a positive move
To be an action man –
The women seem to want us to go,
And so I can't refuse

So I find myself in a country somewhere
Where mayhem's madmen minions
All march around a square
Unquestioning obedience is the order of the day
Your friends are coloured khaki
And your enemies are grey

THE SERGEANT MAJOR'S PEP-TALK

"Alright, my likely lads,
You've left your mums and dads, now;
Our glorious leaders start a war
To protect the 'ole of 'umankind,
That's why they always stay be'ind!
What d'ya mean
'Isn't it wrong to Kill?'
Not if the top men say so!
Where you're going, sonny,
General's top chap,
Next to him you're a small piece of crap;
If none of us went out to fight
We'd never prove our side was right
Now, Would we?

ATTENTION"

THE COLONEL'S PEP-TALK

"The front line is a pretty bloody place to be,
That's why you go instead of me, now;
I'd hate to send you all off thinking
That if you get yours you're going to fret
About your families, so don't, they'll get
Some lovely souvenirs;
A nice bronze plaque on which will be your name
You get free crutches if you end up lame;
'Though the numbers of dead will contain many zeros
The survivors will return to a land fit for heroes!
Now would I lie to you?

PRESENT ARMS"

Put next to a young boy in a knee-deep trench
Whose hand even shakes when he keeps it clenched
We attack tomorrow, in dawn's early light:
And as it sinks in, I'm so scared
I can't wait for it and tonight to be over

ALRIGHT MEN: OVER THE TOP WE GO!!

I can't make it, I can't take it –
I trip, stumbling, caught in the barbed wire
Amongst the heat and smoke of the crossfire,
It's madness, madness

On a station platform full of stretchered flesh and bone
Legacy of how easy it is to destroy whatever's grown
Well maybe there's a reason
That is worthy of a name
Just sick illusions that I suppose will happen again.
Well, next time they ask for men
At least I'm beyond recall,
I didn't gain my self respect
I didn't gain anything at all
If hate and war could solve anything
Don't you think they'd have solved it a long time ago?
There's good and evil in all of us
It's up to you alone which you follow;
I know which is my cause from now on,
The only one worth sacrifice,
The only one I would have remain
When I'm gone –

The flags we weave
Only deceive
We must believe
We must believe . . . in love

FUTURE PLANS

So what are we up to then, now we are "off the road". Well it's back to the rehearsal room. We are now settling into a writing period, and already have several tracks lined up for the next album primarily Take a Look, Blondon Fair and Blue Powder Monkey and will be writing another batch of material over the next couple of months to supplement these tracks. We would hope that one of these tracks would make a good single to accompany or precede an album.

There is no shortage of musical ideas - as is usual with us, we always seem to have more music than we need. Tracks like "Barriers" (played at the Dominion in July) and the "Collector" are also in the melting pot, although I would think it unlikely that they would re-appear in their original form.

The "Collector" for example is a problem piece as we all agree that we wouldn't want to keep it exactly as the original version was. We feel unhappy with certain sections of the music, etc, whilst admiring most of Geoff's original lyrics. So we could "nick" the best bits of music and use them for another piece or pieces or we could leave the whole track alone and perhaps one day re-do it as part of a concept album with both Geoff and Andy being involved who knows?

We know how popular it was and we do respect your opinions - but please no more questions about it - well for the time being at least!

At present we don't know exactly when we are likely to be recording again, early in the New Year hopefully and we therefore would be hoping to tour again in the spring to co-incide with the release, however, things change - don't they!

We will probably do a few gigs before then, e.g the Marquee ones, mentioned elsewhere, to try out the new material (details of which will be announced locally and in Night Moves). Apart from that we hope to have a few days off at Christmas!....

We wish you all a Merry Christmas and a peaceful New Year.

Thanks for your support.

Best wishes

Twelfth Night

Amard

TOUR MERCHANDISE

Even though the tour has finished we still have some merchandise available - a complete list of all the new "Art and Illusion" stuff and past items is enclosed. Please note: the special tour package of "T-SHIRT", PROGRAMME, ENAMEL AND TIN BADGE for £7.50! (don't forget to specify the "T-shirt" details).

All the T-Shirts have back printing - 'Art and Illusion' tour dates - "Twelfth Night" band members names and instruments

We had intended to have some patches made up - but these didn't materialise for various reasons, sorry if you were disappointed.

Also for those of you who have a Tour Programme there is an unfortunate misprint on the Merchandise page. Twelfth Night Sweatshirts in Grey and Black are £8.00 and not £4.00 as printed sorry to disappoint you! Please note the current design for these is the "Live and Let Live" one. (Also we know it says Live and the Target instead of Live at the Target and there is a figure 2 where it should say quantity - we can't be perfect you know.

Finally, no you don't have to cut up your programme - just make sure that if you order something, you give us all the details. We take great pride in our mail order service, so please pass on any comments you may have.

Please Note: All the Eleanor Rigby singles have gone - apologies to those of you who missed out. We've also now sold out of Fact and Fiction Photos. However, we still have some of the special 'Dominion "T"-Shirts left, the ones with the caricatures on the front and the Dominion gig details on the back - £4.00 inc P&P.

IT'S
THE
BIZ

MUSIC was not the food of love for 16 nuns who turned up at a gig by rock band Twelfth Night - expecting to see the Shakespeare play of that name.

Embarrassed ushers at Reading's Hexagon Theatre gave the religious party a refund after showing them exactly what was happening on stage.

Unholy mix-up

Now the group, who have just entered the album charts with Art And Illusion, are getting their tour posters re-printed to avoid further mix-ups.

Yes - we actually made it to the national dailies - the story? - Its True!!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



THE MARBURG TRIALS

Friday 9th November 1984, 9.20 a.m Heathrow Airport and a strange bunch of passengers line up for flight LH033 to Frankfurt. The five band members; Patrick, Robin, Dave and myself. Having checked in, in an undignified rush, we attempted to get through passport control and into the Duty Free Shop, however, problems lay ahead. Andy Sears had forgotten to sign his passport (a point which he decided to rectify on the customs officers desk) and then he succeeded in convincing the metal detector that he was carrying a bomb and was therefore treated to a delicate frisking by a 6'4" security guard, and much mickey taking by the rest of us.

Undeterred, we were lured onto the plane with the promise of a free drink with which to shake off the shock of getting up too early. Things deteriorated rapidly to the level of a fifth form school outing when an Andy, Rick and myself bludgeoned a hostess in allowing us to sit by the window. Eventually we took off and under the influence of a large glass of vodka we found ourselves at 41,000 ft and warming to the idea of a weekend in Germany.

MEANWHILE

At this point the rest of the crew, Neal, Tony and Simon should have been hurtling down the Autobahn with reckless haste and well on their way to Marburg, I say 'should have been' because they weren't. Various delays including hyperactive customs officials at Dover (who wanted to give them practice at unloading and reloading the truck) had caused them to miss their midnight ferry to Ostend, and thus they were running several hours late.

We however, had landed safely in Frankfurt, been driven to our hotel, and were in the process of "sussing the venue" man! It was not quite what we had envisaged and after being flown in a style (to which we hope to become accustomed) the sight of a University lecture theatre with a portable stage and a much smaller P.A. than we'd been led to believe was causing some consternation. At this point though a young man called Chris turned up with offerings of beer and needless to say, this improved our mood somewhat and he then secured the position of translator and general dogsbody. A translator was what we needed above all else (having been convinced of this by the sight of Andy Sears asking the way to the toilet in sign language of a less than elegant nature).

By 6 p.m the truck still hadn't arrived so we trundled back to the hotel for a lavish meal. Most of us eating the smoked salmon and steak with liberal amounts of wine, pils and brandy. Thus "refreshed" we returned to the venue at 10 p.m., - found the others, drank lots more Bier and proceeded to set up our gear.

— WHERE IS NEAL? —

The next morning, breakfast was at 8 a.m and so we staggered down for it holding what was left of our heads in our hands. Somewhat bemused by the selection of traditional cold meats at breakfast time, most settled for cornflakes, croissants and coffee. After my third cup or so, my eyes creaked half open only to be greeted by a lady of the American persuasion who drawled 'Gee, you Australians are so cute', Robin politely informed her that we were British and that the 'liddle yella tags' were in fact tour passes. She beat a hasty retreat! Suddenly we realised that something was missing and having checked for passports, money, cigarettes and assorted limbs, we concluded that it was Neal. Choruses of 'well didn't he come back with you' were met with guilty looks and eventually a search party was ordered.

We found him later at the venue flat out on his face in the second row of seats, he'd been locked in all night!

— SPLUFF! —

The day passed fairly uneventually after that, although there was much hilarity when we discovered one of the other bands was called SPLIFF! Amongst us the general opinion of the other bands was that although they were very professional, they were lacking somewhat in originality and excitement and so, as you can imagine Twelfth Night were ideally placed to 'steal the show' as it were. The performance itself will need no explanation to those who saw the band on this tour, the only changes being that several of the introductions were done in German, that it featured the debut of the 'collapsing stage being held up by stage crew' trick, and featured some interesting improvisation by Brian during "We are Sane" when both bass drums and snare drum broke within seconds of each other.

The audience reaction seemed strangely restrained by British standards (a common trait at German gigs apparently) but it was still the best of the evening and the amount of enquiries about the availability of the new album indicated that a good time was had by all. The gig itself was recorded by the local radio station for transmission on Christmas day. Hopefully Mark and Dave who travelled all the way from Cumbria enjoyed it as well, (personally I admire their dedication, but doubt their sanity).

— APRÈS GIG —

Having dispatched the equipment to the truck, it was back to the bar, then back to the hotel thence to climb into a bottle of apple brandy and pass out. Consequently we all slept late (except for Andy Revell who went out early for the proverbial 'Walk in the Black Forest') and it was Sunday afternoon when we got to the airport, and all madly stacked up with 'duty frees' - boarded the plane.

The flight home was largely uneventful apart from meeting up with Mike Oldfield's lot returning home at the end of their tour.

And so our weekend in Germany had drawn to a close, very enjoyable, very successful, but wait, when we arrived at Heathrow - Brian, Clive and the two Andy's were informed that their luggage was still in Frankfurt. Much heated conversation with air stewardesses ensued and promises of its subsequent return were proffered to the unfortunate quartet. It eventually arrived two days later.

So much for Lufthansa air terminal!

Greg Smith

hr Hessischer Rundfunk HF Unterhaltung

Arbeits-Ausweis

Produktion:	hr top time in concert
Gültigkeit:	10. Nov. 1984
Name:	BRIAN DEVOIL

Dangerous articles in baggage

For safety reasons, dangerous articles such as those listed below, must not be carried in passengers' baggage.

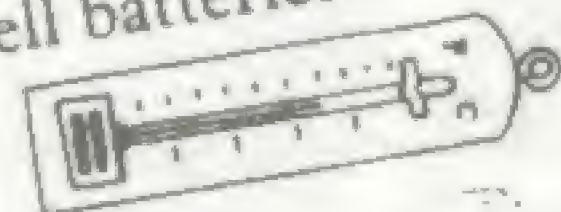
Compressed gases - (Deeply refrigerated, flammable, non-flammable and poisonous) such as butane, oxygen, liquid nitrogen, aqualung cylinders

Compressed gas cylinders

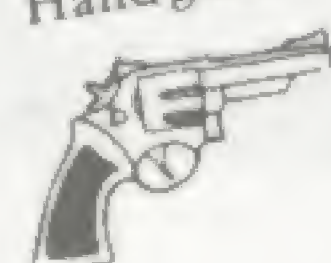


Corrosives such as acids, alkalis, mercury and wet cell batteries

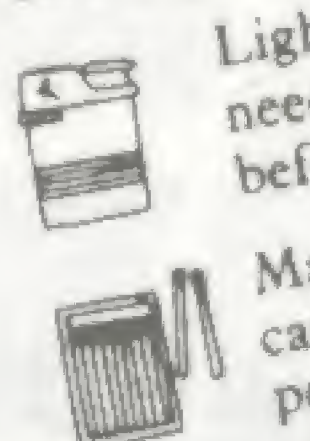
Wet cell batteries



Explosives, flares, Handguns



Flammable lighter fuel, fire-lighters



Radio

Briefcase



Hessischer Rundfunk



Lufthansa LH

30 88 99

65

Flight

033

Frankfurt

FRA

LH 308899

Frankfurt

AIR TRAVEL CARD

And so to the mini album

Yes you did it! The album crashed into the Gallup chart in its 1st week of release - going in at No:88 - and the following week leapt up to No:83 not bad eh! This is the very first time one of our albums has been placed in the real chart, so we are delighted. Many many thanks to you for making this bit of history for us. Such things are very important for building the success of the band as we're sure you realise - so once again - thank you. Your letters in response to the album have been great especially as the music is slightly different to our other albums, we're glad you all like it (and don't forget they make wonderful Christmas presents!!) - if you have not been able to purchase a copy, it can be ordered from your local record shop Cat No: MFN 36.

85	99	2	HOW VOTAGEH	Barry Gibb (Barry Gibb/Karl Richardson)	A&M AMLX 65002 (C)	C: CXM 65002
86	91	4	MAN ON THE LINE	Chris De Burgh (Rupert Hine)	Beggars Banquet BEGA-55 (W)	C: BEGC 55
87	60	4	THE PLAN 1978	Gary Numan & Tubeway Army (Gary Numan/Mike Kemp)	Music For Nations MFN 36 (P)	
88	NEW		ART & ILLUSION	Twelfth Night (Gil Norton)	Castaway/RCA ZL 70483 (R)	C: ZK 70484
89	97	7	CRE-OLE	Kid Creole & The Cretes	A&M-AMA 5004 (C)	C: AMC 5004
90	81	25	OCEAN	Echo and The Bunnymen	Music For Nations MFN 36 (P)	C: -
91	RE		REFLECT	Various (Various)	Tabu/Epic TBU 26058 (C)	C: 40-26058
92	RE		TOUCH	Eurythmics	Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.	
93	74	6	SWEET S	Various (Various)		
			81 RE	HOPE AND GLORY	Tom Robinson (Robin Millar)	
			82	IN THE EYE OF THE STORM	Roger Hodgson (Roger Hodgson)	
			83	ART & ILLUSION	Twelfth Night (Gil Norton)	
			84	JUST THE WAY I LIKE IT	The G.O.S. Band (Jimmy Jam/Terry Lewis)	
				(WHO'S AFRAID OF?) THE ART OF NOISE	Art Of Noise (Art Of Noise)	
				STEPS FROM THE MOVE		

TWELFTH NIGHT
Art & Illusion (Music For Nations)
Although they've yet to crack the bigtime, I've a feeling that Twelfth Night are only a heartbeat away from moving into the major leagues. It's their third album and the first without the vocals of Geoff Mann, but rather than lose anything by the change the band seem to have strengthened their sound. Musically they are still coloured by shades of early Genesis. But the dramatic pomp of earlier releases is largely subsumed in favour of a more impassioned grandeur that leans the mind towards favourable associations with the likes of U2. There's still somewhat too much slack to be taken up; some of the instrumental breaks outstay their use and force but generally speaking this is a furiously fine album with the anchor glory simply bursting out of every second of the title track, which pounds along in unbridled power and pride. Of the current crop of so-called 'progressive' acts Twelfth Night are one of the few who have seized a contemporary edge and energy instead of looking back through the past to mould their sound and presence. In days gone by Twelfth Night was a cause for great celebration. This album suggests that the tradition is still very much alive.

●●●●●●●● Kenneth Hell

↑ "THE BEAT" - NOV 1984

REVIEWS

QUALITY RATING 10 - 100

METAL

ALBUMS

- 1 — PERFECT STRANGERS, Deep Purple, Polygram
- 2 1 ELIMINATOR, ZZ Top, Warner Brothers
- 3 27 BAD ATTITUDE, Meat Loaf, Arista
- 4 2 TWO STEPS FROM THE MOVE, Hanoi Rocks, CBS
- 5 1 TOOTH & NAIL, Dokken, Elektra
- 6 3 WE WANT MOORE, Gary Moore, 10
- 7 7 ART AND ILLUSION, Twelfth Night, Music For Nations
- 8 9 POWERSLAVE, Iron Maiden, EMI
- 9 5 ANIMALIZE, Kiss, Vertigo
- 10 11 TOUCH THE NIGHT, Marseilles, Ultra Noise
- 11 6 SIGN OF THE HAMMER, Manowar, 10
- 12 10 THE CATCH, Nazareth, Vertigo/Phonogram
- 13 15 GIRLS WITH GUNS, Tommy Shaw, A&M
- 14 12 WASP, WASP, Capitol

TWELFTH NIGHT ART & ILLUSION Music For Nations

ALONG with bands such as IQ, Pendragon and Marillion, Twelfth Night have reinstated sounds "progressive" for a new and youngish audience and have brought it off without sounding too much like any one of their mega predecessors, Genesis, Yes or Tull.

I was quite prepared to slag away at "Art & Illusion" after witnessing a boring, pretentious set of what sounds like half-hearted attempts at covers of their heroes but I must admit that I'm fairly impressed with the musical layering and off-beat tempos that combine to form some very accessible numbers on this here record.

The band may have their roots somewhere back in the early Seventies but the music has a rockier foundation to it than you might expect. "Kings & Queens" and the title track "Art & Illusion" are both muscular in their composition and, more typically, the instrumental "C.R.A.B." has an acidic "get your head together maan" feel to it.

I don't think these chaps will ever be particularly huge (they do have a sizeable cult following) but as long as they continue to produce class stuff then I'll be there!

● DARREN CROOK

TWELFTH NIGHT 'Art And Illusion' (Music For Nations MFN 36)

FOR MY MONEY, Marillion are one of the classiest musical rock bands the United Kingdom has managed to produce in many years. Twelfth Night, meanwhile, fly under a similar flag and, on the evidence of their new album 'Art And Illusion', have all the makings of a class outfit too. Certainly their papers are in order, but the thing the band must concentrate on now is a little strategy - a single, for instance, would be nice.

What we're looking for now is a really classic Twelfth Night album. This isn't it, but it bodes very well for the future. The five tracks on display here exert all the band's powers into a frenzied, uptempo melting pot of mostly believable rock operatics. New vocalist Andy Sears has a fair set of lungs and he exploits his vocal capabilities to quite histrionic lengths, and to good effect on 'Kings And Queens' and 'Counterpoint', for example. However, his undoubted range could do with fewer wordy words to chew on.

The band - Andy Revell (lead guitar), Clive Mitten (bass, guitar, keyboards), Brian Devoil (percussion), and Rick Battersby (keyboards) - play with an all-consuming fire in their bowels which is, at best, enervating to experience. Produced by Gil Norton, the job done is sturdy, but the imagination can still be expanded. 'First New Day' features some fine keyboards and vocals that tumble and fall elegantly over the synthesised bass rhythm, making it the best track.

There's better to come from Twelfth Night, and this is a hell of a good place to start.

KERRANG

MICK WALL

indie albums

- 25 26 RED PATENT LEATHER, NEW YORK Dolls, Fan Club
- 26 — EUROPEAN RENDEZVOUS, Chris & Cozey, Doublevision
- 27 30 ART AND ILLUSION, Twelfth Night, Music For Nations
- 28 23 FROM HER TO ETERNITY, Nick Cave, Mute
- 29 24 IF I WISHED HER ON HAVE TO

Compiled by MRIB

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FORGET THE
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GIGS
JAN 5/12/86

== TWELFTH NIGHT ON RADIO ONE ==

As you may know, our performance at the Kerrang Wooargh Weekender was recorded by the BBC for the Friday Rock Show. The tape was re-mixed in our absence (we were in Germany) so we have no idea how good/bad it was. It wasn't a happy night for us for several reasons, so we don't expect the session will do us any favours - it's a real shame that the BBC didn't record one of our tour shows, as the band feel that every single night was better than the opening one in Caister. Still c'est la vie. Again we are trying to find out the scheduled transmission date and will let you know.

STOP PRESS: Broadcast on Friday Rock Show 23rd NOV 1984.
4 tracks: Kings & Queens, C.R.A.B. Creeps how & Take a Look.

MUSIC WEEK NOVEMBER 10 1984

NEWS



TWELFTH NIGHT, who ended a headlining UK tour at the London Dominion this week, have signed a management and publishing deal with Hit & Run Music and are pictured with H&R's Tony Smith

(centre) and Patrick Williams (left). The band's last album for the Music For Nations label charted two weeks ago and they are currently available for a new recording deal.

== TWELFTH NIGHT ON T.V. ==

It appears that the show that was filmed at the Marquee back in March and simultaneously broadcast in Europe is likely to be seen over here before too long. The series "Live from London" has just started on London Weekend Television (Friday nights around midnight) and even though we haven't been notified ourselves, we assume our show will be included in the series. We found out by reading a newspaper!. We are trying to find out the date for which our show has been scheduled - our guess is late Jan/early February. Details as we get them.

in the next issue: ART AND ILLUSION TOUR PHOTOS: TWELFTH NIGHT PENPALS (Sorry no space this time) MORE NEWS, VIEWS, REVIEWS - BIOGRAPHIES and the start of a series on the Bands Equipment - starting with CHVE's set up. - and much much more Bye!

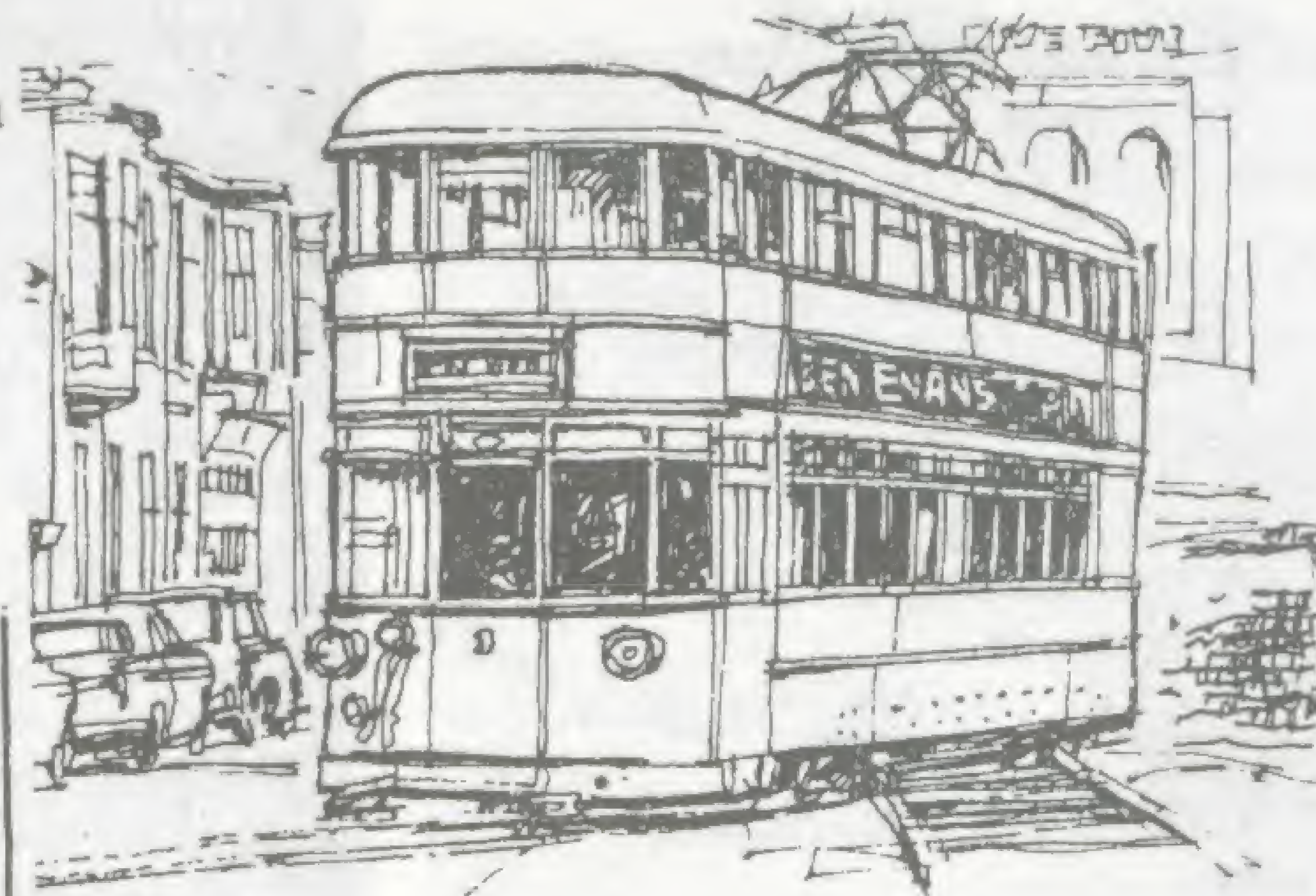


== NEW LOGO. ==

We still haven't chosen a replacement logo - many of your entries have been excellent, which makes it very difficult and with being on the road, we haven't had a lot of time - but we promise we'll let you know as soon as we have come to a decision.

NIGHT MOVES

For those of you who are sending more stamps for Night Moves - could you please print your name and address as well, as we have had some stamps from people with no name or address attached; needless to say - it makes life very difficult for Amanda (aaahh!).



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